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CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

SECOND GROUP.

THREE HYMNS FOR FEMALE VOICES
WITH ACCOMPANIMENT FOR ORCHESTRA
OR PIANOFORTE WITH VIOLINS. AD LIB.

1. To Varuna.
2. To Agni.
3. Funeral Chant.

Copyright.

Also published in Tonic Sol-Fa
PRICE 8/- NET.

Price 1/4 net

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58, Breams Street, W.1.

32(4)



These hymns are written for a choir in three parts— 1st Trebles, 2nd Trebles and Aliter.

In the first hymn there is an independent part for the first row of the whole choir. (see page 5.)

In the third hymn the choir is divided into three groups of two parts each (Trebles and Aliter). The first group is to consist of the front half of the choir; the rest will be divided equally into the second group (behind the first) and the third at the back of all, so that these two latter groups will sound as echoes of the first group. Thus, if there are eight rows in the choir, the first four will form the first group, rows 5 and 6 the second group and rows 7 and 8 the third.

In the absence of the orchestra the piano accompaniment will be greatly improved by the addition of the specially-written *ad lib.* violin parts (price 3d each). These are quite different to the orchestral violin parts and the two must not be confused.

In the third hymn the long sustained bass notes may be played on the organ or harmonium instead of the piano.

Transliterate a to V and Agni as u in sun. In both names the accent falls on the first syllable.

S. & O. Ltd. 1213.

VARANASI
1917
NOTES ON HYMNS

Choral Hymns from the Rig Veda.
Second Group.

GUSTAV T. BOLST.

1.

TO VARUNA.
(GOD OF THE WATERS)

Adagio. $\text{♩} = 48.$

1st & 2nd
TREBLE.

ALTO.

PLAYED.

Adagio. J: 43.

— 8 —

0 Va - ru - na we of - fer up to thee a song

0 Va - ru - na we of - fer up to thee a song

p *p*

A musical score for three voices (Soprano, Alto, and Bass) in common time, treble clef, and G major. The vocal parts are arranged in three staves. The lyrics 'To bring them earthward up-to us.' are repeated in both measures. The vocal parts are supported by a harmonic basso continuo line at the bottom of the page.

The Mighty, the Ho-ly, la-den with treasure of sac-ri-fice, De-scend to
 The Mighty, the Ho-ly, la-den with treasure of sac-ri-fice, De-scend to

I.

8va basso

pp parlano

But now having en-tered un to his pres-ence his face doth scorch as
 pp parlano

But now having entered un to his pres-ence his face doth scorch as

flames of un-gry fire.

flames of un-gry fire.

II.

O Va-ru-na if we have sinned against thee Yet we are thine own.

O Va-ru-na if we have sinned against thee Yet we are thine own.

Give shel-ter to those that bring thee praise.

Give shel-ter to those that bring thee praise.

Moderato, $d = 66$.Moderato, $d = 66$.*p dolce*

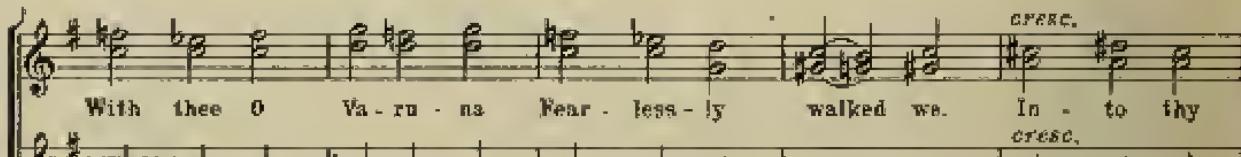
Hast thou for - got - ten How in the days gone by

p dolce

Hast then for - got - ten How in the days gone by

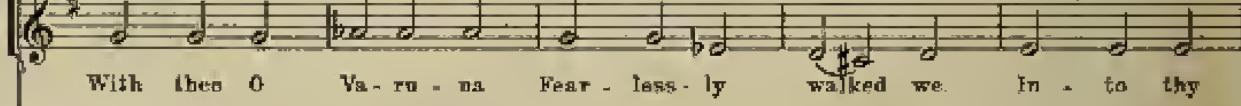
p

cresc.



With thee 0 Va - ru - na Fear - less - ly walked wa. In - to thy

cresc.

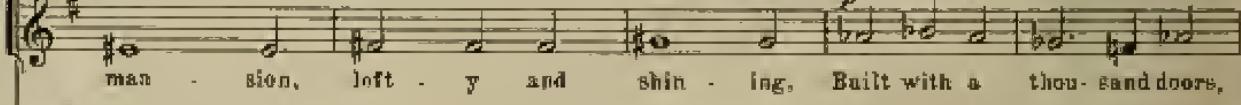


With then 0 Va - ru - na Fear - less - ly walked we. In - to thy

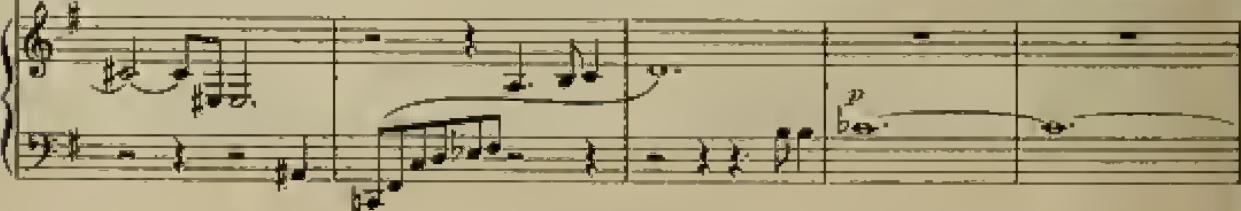
cresc.



man - sion, left - y and shin - ing, Built with a thou - sand doors,



man - sion, left - y and shin - ing, Built with a thou - sand doors,



1st TREBLE.

III.

Free-ly we en - tered. Then in thy boat we em - barked with thee

2nd TREBLE.

Free-ly we en - tered.

ALTO.

Free-ly we en - tered. Then in thy boat we em -

1st & 2nd TREBLE.

III.

Free-ly we en - tered. Then in thy boat we em -

ALTO.

Free-ly we en - tered. Then in thy boat we em -

III.

THE REMAINDER.

1st ROW ONLY.

Va - ru-na, Forth did we wend der the

Then in thy boat we em - barked with thee Va - ru-na,

barked with thee Va - ru-na,

THE REMAINDER.

barked with thee Va - ru-na, Forth did we

barked with thee Va - ru-na, Forth did we

THE RAIN QUARTET

path _____ of the o - cean,
 Forth did we wend der the path _____ of the o - cean, O - ver the surface of
 Forth did we wend der the path of the o - cean.

THE REMAINING PARTS

wend der the path of the o - cean, O - ver the
 wend der the path of the o - cean, O - ver the

1st BOW ONLY.

THE REMAINDER.

ters Sway-ing so gent - ly, Glid-ing so smooth - ly,
 Sway-ing so gent - ly, Glid-ing so smooth - ly,
 Glid-ing so smooth - ly,

cresc.

Sway - ing so gent - ly, Glid - ing so smooth - ly,
 Sway - ing so gent - ly, Glid - ing so smooth - ly.

1st BOW ONLY.

IV.

pp

Yea in those hap - py days Thou didst in - spire us.
 Yea in those hap - py days Theo didst in - spire us.
 Yea in those hap - py days Thou didst in - spire us.

IV.

pp

Gav - est us wis - dom, Madst us thy sing - ers.
 Gav - est us wis - dom, Madst us thy sing - ers.
 Gav - est us wis - dom, Madst us thy sing - ers.

cresc. e accel.

Yea in those hap - py days Thou didst in - spire - us Gav - est us

cresc. e accel.

Yea in those hap - py days Thou didst in - spire - us Gav - est us

cresc. e accel.

V. Più mosso.

wis - dom Mad'st us thy sing - ers.

wis - dom Mad'st us thy sing - ers. V. Più mosso.

Ah! In those hap - py days Broad were the

Ah! In those hap - py days Broad were the

heav'ns, — Long were the

heav'ns, — Long were the

Adagio.

Musical score for 'O Varuna' featuring vocal and piano parts. The vocal part is in soprano, and the piano part includes a bass line. The vocal line consists of sustained notes with 'rall.' (rallentando) markings. The piano part features sustained notes and chords. The vocal part includes lyrics 'O Va - ru - na' and 'Adagio.' The piano part includes dynamics like 'p' (piano) and 'dim.' (diminuendo).

if we have sinned a-against thes Yet we are thine
 if we have sinned a-against theo Yet we are thine

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of three staves. The top two staves are for the voices, and the bottom staff is for the basso continuo. The music is in common time, with a key signature of one sharp. The lyrics 'Give shelter to those that bring thee praise' are written below the top two staves. The basso continuo staff has a bass clef and a key signature of one sharp. The score is written in a clear, legible font, with musical notation including notes, rests, and dynamic markings.

II.

TO AGNI.
(GOD OF FIRE.)

Note. In the following hymn the bars are divided into 3 beats followed by 2 and 2 followed by 3 alternately with few exceptions. The figure at the beginning of each bar denotes which of the two comes first.

Allegro. $J = 200$.

1st & 2nd TREBLE.

ALTO,

PIANO.

Burn up our sin fierce flam - ing Ag - ni.
Burn up our sin fierce flam - ing Ag - ni.

Allegro. $J = 200$.

mf 3 2 mf 3 2

Thou with thy face that shin - eth bright - ly, Flame for us 0 Ag - ni,
Thou with thy face that shin - eth bright - ly, Flame for us 0 Ag - ni.

mf 3 2 3 cresc. 2

Flame! Flame! Flame for us 0 Ag - ni!

mf 3 2 3 2

3 2 1. 3 *mf* 2
 Grant un - to those that call up - on thee,
 Flame for us 0 Ag - ail Grant un - to those that call up - on thee,
 1. 3 *mf* 2
 Flame for us 0 Ag - ail

3 2 1. 3 *mf* 2
 That we may live on in our chil - dren, Praising thee for 3 e - ver.
 That we may live on in our chil - dren, Praising thee for

3 2 1. 3 *mf* 2
 Flame for us 0 Ag - ail 3 2 1. 3
 e - ver. Flame for us 0 Ag - ail 0
 Praising thee for e - ver. Flame for us 0

3 2 1. 3 *mf* 2 3 2 1. 3
 Ag - ail Flame for us 0 Ag - ail Flame for us 0
 Ag - ail 2f 3 2 1. 3

Flame for us 0 Ag - ail

II. 3

2

3

Ag - ail

II.

sempre marc.

2 *cresc.* 3

2

3

Thy glow - ing - tongues of flame — leap up - - - ward,
cresc.

Thy glow - ing - tongues of flame — leap up - - - ward,

2 *p**cresc.*

3

2

3

2 *p**cresc.*

3

2

3

Reach - ing the — heav - ens, E - ver vie - to - ri - ous.

cresc.

Reach - ing the — heav - ens, E - ver vie - to - ri - ous.

2 *p**cresc.*

3

2

3

2 *mf*

3

2

3

Thy face doth - gleam on ev - - - - - ry side.

mf

2

3

Thy face doth - gleam on ev - - - - - ry side.

mf 2

3

2

3

2 cresc. 2 3 2

Thou art tri - um - phant ev - 'ry-where.

2 cresc. 2 3 2

Thou art tri - um - phant ev - 'ry-where.

2 cresc. 2 3 2

III. 3 2 3 2

0 - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,

0 - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,

III. 3 2 3 2

Flame for us 0 3 Ag - nil 3 2 3 2

er cresc. cresc. Flame for us 0 Ag - nil 0 Ag - nil

Flame for us 0 Ag - nil

3 cresc. 3 3 3 2

Flame for us 0 Ag - nil

Flame for us 0 Ag - nil

3 2 3 2

Flame for us 0 Ag - nil

3 2 3 2

3 3 2 2

mf 3 cresc. 3 2 *fff 3* 2

IV. 2 3 *fff* 2

Flame for us 0 Ag - nil

Flame for us 0 Ag - nil

IV. 2 3 2 3

fff 2 3 2 3

Flame for us 0 Ag - nil

Flame for us 0 Ag - nil

2 2 2 2

0 Ag - nil

0 Ag - nil

2 *acc.* 2 2

III.
FUNERAL CHANT.

Poco adagio. $\text{J} = 56$.

ALTOs.

PIANO.

Poco adagio. $\text{J} = 56$.

dim. 

mf 

1st GROUP.
TREBLE. 

ALTO. 

2nd GROUP.
TREBLE. 

ALTO. 

3rd GROUP.
TREBLE. 

ppp 

For whom the ho - ly wine doth flow, May be go

those for whom the meath is peared, For whom the ho - ly wine doth

To those for whom the meath is poured, For whom the

forth! Yea un-to them whose fie-ry zeal Hath burned a path to

flow, May be go forth! Yea un-to them whose fie-ry

ho-ly wine doth flow, May be go forth! Yea un-to

par-a-dise, May be go forth! To those the heroes

zeal Hath burned a path to par-a-dise, May be go forth!

them whose fie-ry zeal — Hath burned a path to par-a-dise, May be

of the fight, Whose lives were giv'n as sa - cri - fice.
 To those the he - roes of the fight, Whose
 go forth! To those the he - roes of the fight,

 May he go forth! Un - to the faith - ful
 lives were giv'n as sa - cri - fice. May he go forth!
 Whose lives were giv'n as sa - cri - fice, May he

 of the Law, Whose joy doth yield in - crease of truth,
 Un - to the faith - ful of the Law, Whose
 go forth! Un - to the faith - ful of the Law,

May be go forth!
 joy doth yield in - crease of truth, May be go forth!
 Whose joy doth yield in - crease of truth, May be go

Largo.

forth!

Largo.

ppp

To those whose souls are born of
 To those whose souls are born of
 To those whose souls are born of

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fire,

fire,

fire,

The poets of a

The poets of a

The poets of a

thou - sand songs.

thou - sand songs.

thou - sand songs.

The

Holy Ones who guard the Sun, on - to the Fa - thers, May he go forth!

The Ho - ly Ones who guard the Sun, on - to the Fathers, May he go

forth!

forth!

go forth!

OPINIONS OF THE PRESS

FIRST GROUP.

"The Battle Hymn is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The Funeral Hymn is more massive in style."—*Times*.

"Of his uncommon ability he has given us proof before now, and there can be no question on the cleverness, power, and imagination revealed in the work."—*Daily Telegraph*.

"By far the best of the new works was Mr. Gustav T. Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. T. Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Post, Mail Gazette*.

"The Funeral Hymn especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star*.

"Reveals a very vivid sense of colour and a command of convincing atmosphere."

Morning Post.

"The Funeral Hymn is a really noble piece of massive choral writing, far removed from backneyed conventionality."—*Birmingham Post*.

"The music is warm with feeling, strong in character, and most effective in structure."

Manchester Guardian.

SECOND GROUP.

"Mr. T. Holst's second group of choral hymns from the Rig-Veda, for female voices and orchestra, were among the most interesting things in the programme. All three are delicate and thoughtful pieces of work, and each has distinct characteristics of its own."—*Times*.

"Of the novelties, Mr. Gustav T. Holst's choral hymns proved by far the freshest and most spontaneous in thought and treatment."—*Standard*.

"Effective, restrained, and original; and although modern, the restrained simplicity of the choral treatment allowed the choir to get the maximum of effect with the minimum of means."

Observer.

"All three are very freshly felt and thoughtful, picturesque in their colour, and bold but effective in their vocal writing; but the deepest impression was made by the second 'To Agni,' a vigorous and vivid piece of impressionism."—*Sunday Times*.

"Their originality is, as usual with Mr. T. Holst's work, controlled by refinement and musicianship."—*Musical Times*.

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1s. ; Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano
with Violins *ad lib.*

Vocal Score, 10d

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano
Vocal Score, 1/-

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*

Vocal Score, 9d.

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINES in *Musical Opinion*.

LONDON:

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J. FISCHER & BRO., 7-11, BIBLE HOUSE, NEW YORK.